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THE MAGAZINE PROGRAMME

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MATINEES: WEDNESDAY AND FRIDAY AT 2.30

DAVID RUSSELL

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Katharine Parr	LAURA COWIE
Lord Wriothesley	JOHN H. MOORE
Bishop Gardiner	A. B. IMESON
Henry VIII	RAYMOND LOVELL
Princess Elizabeth	APRIL VIVIAN
Sir Anthony Knevet	G. H. MULCASTER
Ann Ascue	NELL CARTER

Produced by REGINALD BACH

The Magazine Programme may be obtained from Westby & Co., Ltd., 48, Leicester Sq., W.C.2.

AT the time Henry VIII married Katharine Parr, England was well under his yoke. He was indeed Head of Church and State, but he was a lonely, disappointed man, for Katharine Howard's unfaithfulness had struck him a hard blow.

The commoners were bewildered as to what religious opinions were safe, for the King's ideas changed so frequently. Katharine Parr was inclining to the Doctrines of the Reformers, and on the death of her husband, Lord Latimer, became a supporter of them—thus began the dangerous game of supporting heretics in Henry's very stronghold.

In an age of intrigue and treachery, with spies at every turn, Katharine Parr had to circumvent bitter opponents in church and state as well as jealous intriguers at court, all plotting to bring about her downfall. And when she secretly assisted the Reformers against Henry himself, she literally put her head into the jaws of the lion. She had wit, comeliness and endearing charm, but these would have availed her nothing had she been unfaithful to her marriage vows.

She mothered with a warm kindness her three step-children, Mary, Elizabeth and Edward. Well educated herself, she was able to supervise their education, but she was ever the loving mother—never the stern mentor.

Henry laid the foundations of England's foreign policy, his theory on the balance of power being still in operation. He also realised that England's safety lay in her having a navy.

On Henry's death, Katharine Parr could at last obey her own heart. She married Sir Thomas Seymour, but died in giving birth to a daughter. She only outlived Henry eighteen months. Sir Thomas Seymour was beheaded shortly afterwards, "Presumptuous courtship of the Lady Elizabeth" forming one of the articles against him.

Katharine Parr's influence on the history of England cannot be underestimated. Four of England's monarchs came under her spell—Henry VIII, Edward, Mary and Elizabeth.

PART I.

- Scene I Snape Hall, Yorkshire. The home of Lady Latimer
 Scene II Hampton Court (four months later)
 Scene III The Tower (the same night)
 Scene IV The Palace at Westminster (one hour later)

INTERVAL OF TEN MINUTES

PART II.

- Scene I Ante Room to the King's Bedchamber, Hampton Court (two years later)
 Scene II The King's Bedchamber
 Scene III The Ante Room (two days later)
 Scene IV The King's Bedchamber (three days later)
 Scene V The Palace at Westminster (Jan 28th, 1546-47).

Trio under the direction of THOMAS FUSSELL

Scenery designed by A. GARDNER DAVIES and executed by
 AMBASSADORS STUDIOS

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SMOKING PERMITTED

Extracts from the Rules made by the Lord Chamberlain.—1.—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is permitted in the auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstruction whether permanent or temporary.



PHOTO

STAGE PHOTO CO.

LAURA COWIE as Katharine Parr and RAYMOND LOVELL as Henry VIII

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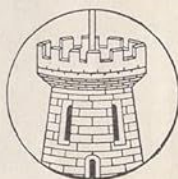
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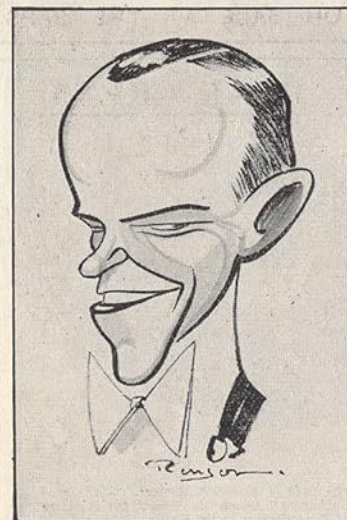
No. 993

March 5th, 1934

TITLE REGISTERED

Theatre Gossip

IN THE PUBLIC EYE



10.—FRED ASTAIRE

Coming Here

Towards the end of April, Ina Claire, the celebrated American actress, will be presented in "Biography," the New York Theatre Guild success by S. N. Behrman, whose comedy, "The Second Man," was done at the Playhouse some years ago.

Noel Coward to Produce

This will be the first time Mr. Coward has produced a play by another author. Hitherto, he has produced only his own plays. He admits that his admiration for the play and Miss Claire's acting in it—he first saw "Biography" last year in New York, where it was one of the Theatre Guild's greatest successes—and his friendship for the author are his reasons for breaking what has been an inflexible rule.

A Short Rest—Then—

Early in May, Lennox Robinson's latest play, "All's Over Then," will be produced with Lillian Braithwaite in the leading part. Miss Braithwaite is to continue

in "Fresh Fields" for another four weeks round the suburbs—making a 14 months' run in this part—and then goes for a month's holiday in Sicily, returning in mid-April to start rehearsals of the new play.

For The Bookcase

Already eleven fortnightly parts of the "Theatre and Stage" have been issued and each volume is as interesting as the former. A wide field is covered, embracing every aspect of production, drama, opera, dancing, &c., and every keen amateur player should subscribe if he is anxious to study the stage from A to Z.

New Play for Kyrle Bellew

"The Bride . . ." a drama by William Hurlbut, is in rehearsal for early production, with Kyrle Bellew, Reginald Bach and Malcolm Keen in the leading parts. As "Bride of the Lamb," it was first seen in America in 1926, with Alice Brady and Crane Wilbur.

At Drury Lane

Rehearsals for Drury Lane's next musical play, "Three Sisters," are in hand. The new piece has been specially written for Drury Lane by Oscar Hammerstein, with music by Jerome Kern, and is due to open at the theatre during Easter week. The story has an English setting and will give scope for many magnificent and spectacular scenes.

Rise To Success

Victoria Hopper is to be one of the leading ladies in "Three Sisters." The other "sisters" will be Charlotte Greenwood and Adele Dixon. Less than twelve months ago Victoria Hopper was still a pupil at the Webber-Douglas School of Acting, and had never appeared on the professional stage. Sydney Carroll saw her in the title part of "Martine," performed by the pupils last May. He was so impressed by her acting that he at once gave her a five-years' contract and transferred "Martine" to the Ambassadors Theatre, where the unknown young actress made an immediate success. Now at the age of 21, and with but two other successful engagements to her credit, Victoria Hopper is a leading lady at Drury Lane, a position coveted by almost every actress, young or old.

"DON'T FORGET TO BRING HOME YOUR MAGAZINE PROGRAMME"

SNAPSHOT FROM THE SHOWS



A happy snap of Jack Buchanan, who is playing the lead in "Mr. Whittington," at the Hippodrome. Photo: Stage Photo Co

The happy smile of Elisabeth Bergner. With her ' Hugh Sinclair in "Escape Me Never," the successful Margaret Kennedy play at the Apollo. Photo: Sasha



A charming portrait of Gillian Lind as Margaret Clive in "Clive of India," at Wyndham's. Photo: Corathiel

The thinker. Sydney Howard meditating during one of the few peaceful moments in "Ladies' Night" at the Aldwych. Photo: Stage

The Stage of the Past

BEING EPISODES IN THE LIVES OF ACTORS AND ACTRESSES OF OTHER DAYS

♦♦♦

No. 2—Edmund Kean, 1787-1833



appear at Drury Lane on January 24th, 1814, in the character of "Shylock." There was a small spiritless audience at the first night, but Kean was confident in his unmatched powers. He stood before them a little man of Italian caste and a bright piercing eye with abrupt actions and harsh telling voice. He gripped his public. As the curtain fell Kean had won an undisputed triumph. At the close of the first season at "The Lane" his reputation was made and poverty became a ghost of the past. Shakespearean roles were his forte and his interpretation of Richard III his most popular portrayal.

As Kean's fame increased, so he allowed his personal failings to gain control. His temper became ungovernable and he drank heavily, which on one occasion led him to disappoint a London audience. The manager at the theatre accounted for his absence by a well-framed story of an accident to Kean, which was accepted by the public with extreme regret and sympathy. To carry out the deception on the following night Kean was compelled to perform his part with a pallid complexion and his arm in a sling. However, his faults were counterbalanced by his lavish generosity.

Brilliant triumphs attended him in 1820 with his interpretation of "King Lear." Talma pronounced him "a magnificent uncut gem. Polish and round him off and he will be a perfect tragedian."

A repetition of his London successes ensued when he visited the States.

Edmund Kean's moods were uncertain and he frequently announced his retirement from the stage, but he always returned when an actor contested his own supremacy.

Later he transferred his services to Covent Garden, but he had lost a little of the marvellous passion and force in his acting and fits of illness had grown increasingly severe. His appearances in London were fitful, and while playing Othello at Covent Garden he collapsed, and died on May 15th, 1833.

With all the disadvantages of birth, lack of education, and years of poverty, there is nothing but praise to be given to Edmund Kean for his meteoric climb to fame and his acknowledged right to the title of the founder of a school giving new expression to Shakespearean characters.

K. B.

Next week: Samuel Phelps.

London Amusements

ALDWYCH **LADIES' NIGHT**
Evenings 8.30 Mats.: Wed. & Sat. 2.30
Stations: Covent Garden, Temple, Aldwych
Tel.: Temple Bar 6404

AMBASSADORS **THE COUNTRY WIFE**
Daily 2.30 & 8.15 (except Mondays).
Stations: Tottenham Court Rd., Leicester Sq.
Tel.: Temple Bar 1171

GARRICK **THE OLD TIME MUSIC HALL**
6.30 & 9 p.m.
Stations: Leicester Sq., Trafalgar Sq.
Tel.: Temple Bar 8713

GOLDERS GREEN HIPPODROME **THE ROSE WITHOUT A THORN**
Evenings 8.0 Mats.: Thurs. & Sat. 2.30
Station: Golders Green Tel.: Speedwell 6111

KINGSWAY
Station: Holborn Tel.: Holborn 4032

LONDON PAVILION **NON-STOP VARIETY** 2.15—11.15
Station: Piccadilly Circus Tel.: Gerrard 2982

PRINCE OF WALES' **EN VILLE CE SOIR**
Continuous 2—11.30
Station: Piccadilly Circus Tel.: Whitehall 3682

PALACE **GAY DIVORCE**
Evenings 8.30 Mats.: Wed. & Sat. 2.30
Stations: Leicester Sq., Tottenham Court Rd.
Tel.: Gerrard 6834

PLAYHOUSE **CLOSED**
Stations: Charing Cross, Trafalgar Sq.
Tel.: Whitehall 7774

RIALTO **LA RUE SANS NOM**
Continuous from 12—11
Station: Piccadilly Circus Tel.: Gerrard 3488

STREATHAM HILL THEATRE **THE SCHOOL FOR SCANDAL**
Evenings 8.0 Mats.: Wed. & Sat. 2.30
Station: Streatham Hill Tel.: Streatham 9470

ST. MARTIN'S **THE WIND AND THE RAIN**
Evenings 8.30 Mats.: Mon., Tues. & Fri. 2.30
Stations: Tottenham Court Rd., Leicester Sq.
Tel.: Temple Bar 1443-4

STRAND **NICE GOINGS ON**
Evenings 8.30 Mats.: Thurs. & Sat. 2.30
Station: Aldwych Tel.: Temple Bar 2660

TIVOLI **JACK AHoy**
Doors open 11.45 Sunday
Continuous 12—11.0 Doors open 5 p.m.
Stations: Strand, Charing Cross
Tel.: Temple Bar 5625

VICTORIA PALACE **VARIETY**
Evenings 6.30 & 9 p.m.
Stations: Victoria, St. James' Park
Tel.: Victoria 5282-3-4

Curiosities

CRICKET fighting affords one of the worst gambling evils in China. Many Chinese make a good living by breeding and training crickets for the arena. A first-class fighter costs as much as £8.

The word black guard has lost its original meaning. In Tudor times it was simply a term used for the inferior servants of the Crown, who were dressed in black.

BRITISH armed forces in the war numbered 6,211,999 of all ranks. Of these, nearly one-third were either compensated for physical impairment or left dependants to whom pensions were awarded.

AN unsinkable lifeboat has been designed for the Royal National Lifeboat Institution. It can right itself in twenty-five seconds if capsized, and the engines, packed in watertight shells, will keep running even though the boat is filled with water.

THE ceremony of locking the gates at the Tower of London, saluting the Keys and providing the password, which is changed every night, is the survival of a custom which has been in existence for over six hundred years. The Lord Mayor of London is the only person who is provided with the password.

IN entertaining Royalty no finger bowls appear on the dinner table, the origin of the custom going back to the days when there were many persons who regarded the Stuarts as the rightful owners of the throne, and who, in drinking the Royal toast, held their glasses over the finger bowls and were thus drinking "to the King over the water."

THE halo had its origin nearly two thousand years ago. To guard against the possibility of rain staining the marble faces of their gods the Greeks used to protect them with a large metal plate placed over the top of the head. These were mistaken by painters in later years for emblems of divinity. Accordingly, our Christian Saints were pictured with the ring which we call a halo.

FIG Sunday is an old name for Palm Sunday. In some parts of the country fig puddings are eaten on that day to commemorate the story in the New Testament of the withering of the fig tree. The expression of caring "not a fig" for anyone has nothing whatever to do with figs, but comes from an old Italian word "fico," which implies a snap of the fingers.

Gramophone Notes

By Leonard Hibbs

"His Hi-de-Highness"



CAB CALLOWAY, whose famous recording band is in town this week

Cab Calloway has sprung to fame, not as a great and serious interpreter of the modern American idiom, but rather as a modern American fun man on a large scale. When in front of his band he is never still for one moment, dancing and singing that peculiar form of scat singing which has earned him the title of "His Hi-De-Highness." You would never think when you see this capering Calloway that this merry exterior conceals a man who in private life is a serious minded and cultured man whose ambition at one time was to be a lawyer.

His New Record

You most likely saw him and the band in the films "The Big Broadcast," or "International House," or perhaps one of his many talkie-shorts. Certainly his is the style of playing which, if you like it, does not date with the passing months. By which I mean, that you could go to your record dealer and buy any one of the sixteen Brunswick records, four H.M.V., or the odd one Imperial, and providing the title suited you, you would find that the style of interpretation had not varied very much with the passing of the years. But as my job here is to tell you about new records, I can recommend two of his new ones. They are "Dinah" and "Beale Street Mama" on Brunswick O1688. The other is an example of another kind of scat singing. It's called "Zaz Zuh Zaz." On the other side is "Harlem Camp Meeting." H.M.V. B6460.

Another Film Star Record

Last week I just had time to tell you about a Brunswick record in aid of the Cinematograph Benevolent Fund. This was done by means of a process called "Dubbing." In other words each of the artistes in question did not actually come to the studios specially to make this record, but his or her voice was transcribed from a previous record, and blended into the new record. The resulting record, as those of you who have bought it will bear witness, is a very happy piece of entertainment. And for those who have yet to buy it I will give the number again. Brunswick O1707.

And Now Regal Zonophone

This company has also made a record on behalf of this film charity. In this case the dubbing was done by another method, as the voices of twenty-five film stars were in nearly every case transcribed not from their records, but from their actual films. Marie Dressler and Jean Harlow, for example, are heard in that cruel satire that closes the film, "Dinner at Eight." Wallace Beery and Jackie Cooper provide a short scene from "The Champ." Laurel and Hardy are actually heard in a film not generally released.

"Cavalcade"

Diana Wynyard delivers the great final peroration from "Cavalcade," George Arliss is "Voltaire," Mae West is heard for a brief moment, and there are many English film stars too, such as Mr. and Mrs. Jack Hulbert, Leslie Henson, Jack Buchanan, Evelyn Laye, Charles Laughton and Stanley Lupino. The record is called "The Voice of the Stars," and the number is MR1234.

Enormous Sale Expected

It is confidently expected that the sales of this record will be enormous. Half-a-million was the figure estimated for the first week alone. But there is one little thing that is puzzling me. I have heard this record referred to once or twice as the £100,000 record, and although I admit it's a nice round figure, I don't see how they arrive at such a pleasant obesity. The stars themselves were only too pleased to co-operate in the name of charity. The technical expenses must have been much higher than an ordinary record, but after all, one hundred thousand pounds!

"Conversation Piece"

Ambrose is first in the field with a record of the "Conversation Piece" music "I'll follow my secret heart," a waltz; and "Never More," also a waltz, and a very nice record indeed. Brunswick O1708.

The Stage of the Present

DOROTHY DRAKE INTERVIEWS THEATRICAL PERSONALITIES OF TO-DAY

ROSALINDE FULLER

ONE might imagine that such a Dresden China-like figure would elect to play languid ladies, or roles which didn't need much energy; but nothing of the kind for Miss Fuller! She is chock full of emotion and power, and those are the sort of parts she prefers, the Betrothed in "The Unknown Warrior" which she created, being her favourite.

I found several traits about her—little mannerisms, inflections of her voice, and even changes of expressions—which remind me vividly of dazzling Isabel Jeans, and when I informed her of this discovery, she said: "Yes, you're not the first to tell me that. I don't know Miss Jeans, so can't judge; anyhow one can't see oneself!"

"How did you start on the stage?" I asked. "Was it a difficult business or not?"

"Well, I didn't commence in an ordinary way. My two sisters and I somehow drifted into giving song recitals—old English ballads, folk songs, &c., and it happened when we were at Stratford-on-Avon that some American friends heard us, and assured us the very English type of our entertainment would go well on the other side. After a while, we decided to act on their advice, so packed up and departed for America."

"And was the venture a successful one?"

"Yes, we stayed there for several seasons, until I became so homesick, the three of us agreed to part company for a year—each to go her own way, doing what she wanted. I came back to England, and then realising that singing wasn't going to satisfy me, took an engagement with an English troupe of girls who had a contract to sing at the Folies Bergère in Paris, feeling that in this way I'd get a footing on the stage. Curiously enough, I came into contact with the American Army over there, went to Cologne, where I helped to entertain the Army of Occupation with plays, sketches, &c. I played



my first part then in 'Seven Keys to Baldpate,' and I suppose it was through the acquaintances I made, that when the war was over I thought there would be more people to help me in New York than in London, so back I went. I managed to secure a lot of experience at various Broadway theatres, but the thrill of my life came when I was told to go and read the part of Ophelia to John Barrymore, who was about to stage a big production of 'Hamlet.' I had never done any Shakespeare, so you can guess how terrified I felt, but I had certain ideas as to how I should play it, and to make a long story short, because he didn't intend to present it in the conventional manner I got

the part."

"And were you disappointed at not playing it in London?"

"I don't think so. I realised so well that for Mr. Barrymore, an American, playing Shakespeare in England, it was much wiser for him to have a London star to play opposite him. You see, I having had my chief stage career in the States, many people took me for American; in fact, some do still."

I saw Miss Fuller recently as "Raina" in "Arms and the Man," and this brought up the subject of Bernard Shaw and his works, a number of which she has appeared in. Her acting sometimes possesses a certain feline quality which showed itself in the above part, and as she lay curled up on the sofa, resting between the shows, she reminded me of a lovely Persian kitten.

She doesn't like sports of any kind, she informed me, but enjoys reading and singing.

Miss Fuller rather laments the fact that she's so often cast for "vamp" or "undress" parts.

"If there's ever a South Sea Island girl wearing a few beads and a wreath of flowers for her costume, I think managers must say of one accord: 'Send for Rosalinde Fuller, this is her type!'"

Next week: George Curzon.

COMPETITION

50 - 50 FACES!

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This burst of press headline—by our caption writer—is occasioned by the fact that the face of this man combines the features of the maker of a popular British car and those of a very high official at Scotland Yard.

WHOSE FACES ARE THEY?

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We will forward two theatre tickets to the sender of the first correct answer we read stating the names of the celebrities, and a voucher for a seven-course dinner for two people to the sender of the second correct answer we read. The dinner will be served free of charge at Pritchard's Restaurant, 79-81, Oxford Street, W.1. and may be had on any evening the winner may choose. Postcards should be addressed to "Fifty-Fifty Faces," THE MAGAZINE PROGRAMME, 48, Leicester Square, W.C.2. State on the postcard which theatre you would like to visit if you are successful, giving the date you prefer. The Editor's decision is final. No correspondence can be entered into in connection with this Competition, and tickets cannot be exchanged under any circumstances. Closing date, first post Tuesday morning, 13th March. Results will be published in our issue commencing Monday, 19th March.

Result, February 27th—Herr Adolf Hitler and President Von Hindenburg

Winners—DOROTHEA VON LUBE, 28, Wildwood Road, Golders Green, N.W.11
B. A. JEWELL, 11, Beresford Road, E. Finchley, N.2